

# The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

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SATURDAY, JULY 17, 1880.

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## ROYAL ITALIAN OPERA, COVENT GARDEN.

Last Night of the Season and Last Appearance of *Mdme Adeline Patti*.

**THIS EVENING (SATURDAY), July 17,** will be performed Verdi's Opera, "*LA TRAVIATA*." *Violetta*, *Mdme Adeline Patti*; *Giorgio Germont*, *Signor Graziani*; *Baron Duphol*, *Signor Solara*; and *Alfredo*, *Signor Nicolini*. Conductor—*Signor VIANESI*. At the conclusion of the opera the National Anthem, "God save the Queen," will be sung, the solo part by *Mdme Adeline Patti*.

Doors open at Eight o'clock; the Opera commences at Half-past. The Box Office, under the portico of the Theatre, is open from Ten till Five. Orchestra Stalls, 41 1s.; Side Boxes on the first tier, £3 3s.; Upper Boxes, £2 12s. 6d.; Pit Tickets, 7s.; Amphitheatre Stalls, 10s. 6d. and 5s.; Amphitheatre, 2s. 6d.

**MDME LIEBHART** begs to announce her **GRAND EVENING CONCERT**, at the STEINWAY HALL, on TUESDAY next, July 20th, at half-past Eight o'clock. Artists—*Mdme Liebhart*, *Mrs Benjamin*, *Miss Emelle Lewis*, *Miss Albu*, and *Mdme Emes*; *Mdme Mary Cummings* and *Miss Alice Fairman*; *Signori Rizzelli*, *Monaco*, *Vergara*, *Scuderi*, *Gonnet*, *Mr Lee*, and *Sig. Monari-Rocca*. The Swedish Vocal Sextet. Instrumentalists—*Mr W. Ganz*, *M.M. Carolus*, *Agghazy*, and *Leno Hubay*, *Herr Otto Leu*, *Mr T. Harper*. Recitation by *Miss Carrie Lawrence*. Conductors—*Sir JULIUS BENNETT*, *Signor ROMILI*, *Herr LEHMEYER*, *Herr CARL HAUSE*, and *Mr GANZ*. Sofa Stalls, One Guinea and Half-a-Guinea; Unreserved Seats, 5s. and 2s.; at Chappell & Co.'s, New Bond Street; at Steinway Hall; and of *Mdme Liebhart*, 47, Warwick Road, Malda Vale, W.

"AT MORN I BESSECH THEE."

**MISS ALICE FAIRMAN** will sing at *Mdme Liebhart's* Concert, July 20th, *Bergson's Sacred Song*, "AT MORN I BESSECH THEE"—words by *Gabriel*, 19th century.

"A DREAM WISH."

"A DREAM WISH," poetry by *Mrs M. A. Baines*, music by *M. Bergson*, will be sung at *Mdme Liebhart's* Concert, July 20th, by *Miss ALBU*.

"KILLARNEY."

**MDME ALICE BARTH** will sing *BALFE's* popular Song, "KILLARNEY," July 6, at *Freemason's Hall*; and at *Blackpool*, July 17 and 20.

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**THIS EVENING (SATURDAY), July 17,** will be performed 1. "*MEFISTOFELE*." *Faust*, *Signor Campanini*; *Maddolele*, *Signor Nannetti*; *Marta*, *Mdme Trebelli*; and *Margherita*, *Mdme Christine Nilsson*. Notice.—On this occasion the opera will commence at Eight o'clock.

LAST WEEK OF THE OPERA.

*Mdme Etelka Gerster*.—*Signor Ravelli*.

MONDAY next, July 19, VERDI's Opera, "*RIGOLETTO*." *Il Duca*, *Signor Ravelli*; *Rigoletto*, *Signor Galassi*; *Maddolina*, *Mdme Trebelli*; and *Gilda*, *Mdme Etelka Gerster* (her first appearance in that character this season).

*Mdme Christine Nilsson*.—*Mdme Trebelli*.—*Signor Campanini*. TUESDAY next, July 20, "*MEFISTOFELE*."

Doors open at Eight. The Opera will commence at 8.30, except To-day (Saturday) and Tuesday next (performances of *Mefistofele*), when the opera will commence at 8.0. Stalls, 21s.; Dress Circle, (first two rows), 15s.; other Rows, 10s. 6d.; Amphitheatre Stalls (first two rows), 10s. 6d.; other Rows, 7s. 6d.; Gallery Stalls, 4s.; Gallery, 2s.

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## ROYAL ITALIAN OPERA.

Since our last there has been nothing particular to speak of, except the appearance of Mdme Sembrich as Marguerite de Valois in the *Huguenots* (Saturday). It will suffice to state that by this fresh essay the much-applauded lady fully maintained the position she has won, and that Mr Gye may fairly be congratulated in her person upon a new acquisition of sterling value. M. Jules Cohen's *Estella*, which had been announced, "for the third time," on Monday, was, at the eleventh hour, set aside, and the irrepressible *Barbiere di Siviglia*, with Mdme Adelina Patti and Signor Nicolini as Rosina and Almaviva, substituted. It is worth while noting that Mdme Patti, who was accustomed, as a rule, to transpose the cavatina, "Una voce poco fa," half a tone higher, now, as a rule, sings it in Rossini's own original key (E), by which it gains incalculably. The music, by the way, having been composed for a mezzo-soprano, enables the great artist, whose middle and lower notes have been so wonderfully developed of late, to accomplish this with ease. On Tuesday Mdme Sembrich gave her third performance of Lucia, the character which first introduced her to us and has hitherto obtained for her the most undivided approbation. On Wednesday the *Puritani* was given, with Mdme Albani as the heroine. The part of Elvira is one now closely identified with the admirable Canadian songstress; and in plain truth it has not been sung and acted so well since the time of the much-regretted Angiolina Bosio. Bellini's graceful and tender phrases flow from her lips as though she were improvising them. On Thursday *Semiramide* (beloved of the Wagnerites—who would give something for the privilege of exploring its wealth of melody) was repeated, "for the benefit of Mdme Adelina Patti," whose dignified bearing goes far to make us believe that the Assyrian Queen was not necessarily a lady of commanding stature or robust physical attributes, and whose superbly finished vocalization would have won many a nod of approval from the "Swan of Pesaro" himself. The performance last night, "for the benefit of Mdme Albani," was to consist of what the French denominate a *representation coupée*, including the first two acts of *Mignon* and a scene from *Norma*, with the expressive cavatina, "Casta Diva," the Druid Priestess's invocation to the Moon, as its prominent feature. This would seem to indicate a resolution on the part of Mdme Albani to attempt, sooner or later, the character of Norma, which from Pasta, the original (Milan, 1822) downwards has tested the capabilities of so many a dramatic singer of the first rank. For to-night, the last of the season, Mdme Patti is to appear—not, in accordance with a generally expressed desire, as Catarina, in the *Boile du Nord* of Meyerbeer, but as Violetta in the *Traviata* of Verdi. In our next we shall give a brief abstract of what has passed since the opening of the 34th season (with Massenet's *Roi de Lahore*), on the 13th of April—a short season of three months at the most, but by no means a season devoid of variety and interest.

## HER MAJESTY'S THEATRE.

Here, too, we have nothing but repetitions to speak of, with the exception that Mdme Etelka Gerster has added Elvira in the *Puritani* to her Lucia, Amina, and Linda. In some respects we are inclined to regard Elvira as the Hungarian lady's most finished assumption, and parts of the music assigned to that character could hardly be sung very much better. Nevertheless, it is the general wish to hear Mdme Gerster in something away from her stereotyped repertory. Her singing in few respects differs from what it has been since first she came among us, and such little difference as can be found is surely to the good. She was too soon, however, extolled by enthusiastic admirers as a phenomenon; while those less unreserved in their administration of praise were set down as enemies, and maligned accordingly. Now that her true position is established, and her claims to artistic rank appreciated at their worth, it may fairly be suggested that her so-called "enemies" (meaning, in sober truth, friendly critics and encouragers) may, after all, have been her truest friends. That Mdme Gerster has not succeeded in justifying the lavish encomiums bestowed upon her

from the first, it is useless to deny, but that she has exceptional gifts and remarkable talent as a vocalist must be admitted by all impartial censors. As an actress she remains just what she was from the beginning, and, so far as we are able to judge, is likely to remain. Many amateurs would willingly have seen her once more as Edith Plantagenet, in *Il Talismano*, a character in all respects suited to her means. Balfe's last opera would, we think, have proved more attractive than one or two other works to which the public has been somewhat frequently invited. Two repetitions of *Mefistofele* have confirmed its success, and, so far as England is concerned, Signor Boito may be added to the small number of those who, like Byron after *Childe Harold*, awake one day and find themselves famous. Our daily contemporaries have been so exhaustive in their accounts of the scope, plan, and general characteristics of this opera that any fresh comments would not merely occupy space to no purpose, but tire out the patience of our readers. It will be enough then to add that each new hearing strengthens the impression derived from the first. *Mefistofele* is undoubtedly a work destined to make its mark, only resembling Herr Wagner in what is feeblest in Wagner, and that but occasionally—as for instance in the Prologue and the scene on the Bröcken—"La Notte del Sabba"). The Garden scene, though much less sentimental, is quite equal to Gounod's treatment of the same situation, the final quartet, which creates so lively an impression, being admirably dramatic; while the scene of "Margaret in Prison" (in which Mdme Nilsson surpasses anything and everything she has previously done) is a masterpiece from beginning to end. The Kermesse, on the whole, cannot be compared with that of Gounod. The rest, including the "Sabba classico," "Helen of Troy" (with Mdme Nilsson for a Helen to account for all contingent disasters), and finally the Epilogue, we are willing to leave to competent judges, desirous of justifying our own opinion through the aid of further experience. Enough that *Mefistofele* is an opera which, in barren times, has brought with it a fresh sensation. The subscription season closes to-night with another representation of the successful new work. On Monday, however, a second series of performances will begin.—Graphic.

## ACROSTIC.

Art loves to kiss—where nature, kind,  
Deigns bounteous gifts to send;  
Enraptur'd throngs, by thrall entwined,  
List and with homage bend.  
Inspired songstress!—by thy spell  
Nature with Art combines  
And gives a treat :—'tis well.

Pearl of song, thy crystal notes,  
Angelic echoes wake;  
Through souls entranc'd thy music floats :—  
Then let us, for its sake,  
In mem'ry treasure thee.

1880.

J. H.

To Adelina Patti.

LONDON GREGORIAN CHORAL ASSOCIATION.—Following closely upon the Festival of the Sons of the Clergy at St Paul's Cathedral comes invariably another of a very different kind, held in the same locality on the evening of Thursday, by the London Gregorian Choral Association. That such an association has for some years existed, and forced a wide recognition of its existence by aid of strenuous work, is generally known, as also that the immediate object of its promoters was to revive what is denominated "plain song," as formerly used in many parts of our Book of Common Prayer. To accomplish this effectually it is urged that the most influential expedient is to restore the old Gregorian forms of musical worship. The psalms and canticles of our church service being essentially unrhymical, it is further asserted that the "Gregorian tones," as conventionally styled, owing to their virtual independence of rhythm, are best suited for the purpose. (The remainder of our correspondent's copy has not come to hand.—W. D. D.)



### Henry Leslie's Choir.

In accordance with a resolution which we regret the more because it commands little of our sympathy, this choir gave its final performance in St James's Hall on Monday, and then and there passed from among existing things. A crowded audience attended, among those present being some members of the Royal family; nor was interest expressed by numbers and rank alone. Nothing could be clearer than that the predominant feeling took the form of sorrow, because a body of singers, hardly equalled, perhaps, in Europe, had chosen to destroy itself. The occasion was utilised for the purpose of presenting Mr Leslie with a testimonial appreciative of his services as conductor of the choir from its foundation, a quarter of a century ago. In doing this, Sir Thomas Gladstone, acting instead of the Duke of Westminster, highly extolled the private and professional merits of Mr Leslie, after which came a more substantial recognition in the form of a bowl, a diamond ring, and a purse containing 300 guineas. Mr Leslie, in reply, referred to the causes which had led to the break-up of the organization. These, on his showing, were two—first, the advanced age of many of the members; and, next, the conductor's need of relief from hard and anxious duties. Mr Leslie could not bring himself to continue the choir apart from his veteran chorists, and they, seeing him resolve to go, determined to dissolve. It is just as though a man, having an old and decaying house, should make up his mind to demolish the whole rather than repair a part. We can sympathise with the strong personal ties existing between Mr Leslie and his followers, but if art is to be considered at all in the matter, we cannot help regarding the course taken as lamentably weak. A public body has its duties as well as its rights, and in this case owes something to music as well as to the mutual admiration of its members. Recognizing the fact, we entirely decline to see in the tenderness of Mr Leslie for his singers, and their resolve not to exist without him, any sufficient reason why the art should materially suffer. Of course, if the conductor and the choir had no concern for art, but simply used it as a pretext for personal intercourse, there is an end of the matter. But we never understood this to be the case. In the course of his speech Mr Leslie touched upon a variety of topics, intimating, among other things, that he does not mean to retire altogether from public life. He was much applauded, and sat down amid what our French neighbours would describe as "movement on various benches." The concert consisted, as to its choral music, of a selection from the best known works in the repertory, everything being executed to perfection, and Mr Leslie conducting, as any time these twenty-five years.—D. T.

### HENRY LESLIE'S SPEECH.

At the termination of the concert, when the National Anthem had been sung, Sir Thomas Gladstone, after a few words in recognition of Mr Henry Leslie's services to musical art, presented to him on behalf of many friends, a handsome ring, a silver bowl, and a cheque for 300 guineas. Mr Henry Leslie returned thanks and then expressed a wish to say a few words about the choir. \* \* \* \* \* "He had been asked why he gave up and disbanded the forces that had loyally and devotedly followed him for so long, and would make free confession. In the first place, voices would not last for ever, and he had not the heart to suggest to any of his old members that they should leave in order that others might supplant them. He preferred to see the choir die, rather than hear people say, 'Ah! you should have heard them two or three years ago!'" In the second place he found the post too hard. It took four times as long to rehearse a piece of music till fit for performance by his choir than would suffice for the conductor of an orchestra to prepare the most difficult overture. Often there were sixty or seventy rehearsals of a complicated piece, and that meant going over it some two hundred times." Mr Leslie then proceeded to give an interesting description of his visit to the late Paris Exhibition, where

the Leslie Choir took the first prize for choral singing, after conquering and performing an exceedingly trying work, written to test and tax the choristers' ability in the severest possible way. \* \* \* \* \* "It was to be regretted that in this country no State aid was granted for the proper study of music. There was, indeed, no less than £120,000 a year thrown away upon elementary schools in teaching children to sing by ear. If but one penny out of every shilling were reasonably and sensibly expended, music teachers who could instruct pupils in the art of singing at sight might be sent out in all directions, and the adoption of such a course Mr Leslie strongly urged. He stated, in conclusion, that though the Henry Leslie Choir was defunct, he had no intention of making a last appearance in 1880, and should continue to fulfil his duties in connection with other societies to which he belonged." It must be eminently satisfactory to the choir to know how greatly their labours have been appreciated. Every concert has been a lesson which has borne fruit in all quarters of the country, and helped to keep alive and increase the love for English music at its best.—D. S.

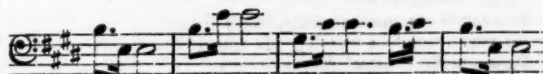
[Nevertheless, as the poet pointedly putteth it:—

"Que de beautés encor ou riantes ou fères  
Vous offrent les ruisseaux, les fleuves, les rivières!"

Let not the earth evaporate because Henry Leslie's choir is dissolved. There are still robins, thrushes, skylarks and Eisteddfodau.—OTTO BEARD.]

### Mefistofele.

(To the Editor of the "Musical World.")



(Inquiry Motive.)

SIR,—That the book of *Mefistofele* is amenable to operatic treatment—as operatic treatment has ever been and must ever continue to be regarded by all but blind enthusiasts and wilful misinterpreters of Schopenhauer (who, it is well known, entertained a supreme contempt for Wagner's music)—it would be folly to assert. It is, indeed, perfunctory; but if merely recited, from end to end, in what Italians call "*recitativo secco*," the book of *Mefistofele* might be accepted as a well considered abstract of Goethe's poem, for the service of those who have neither leisure nor inclination to "read, learn, and inwardly digest" that wonderful masterpiece in its entirety, and whose interest would probably be further excited by the help of a continuous accompaniment of instrumental monotone. Boito, in fact, is a poet, rather than a musician—which may be said with equal truth of his Mephistophelian oracle, Richard Wagner, to whom, in the opera now first made known among us, he wantonly, and to his extreme detriment, plays the part of Faust. Verdi, recognized chief of living Italian composers for the theatre, has never, to his credit be it said, bent to the influence of the so-called "advanced school." Those who discover traces of such influence in his *magnum opus*—his admirable and truly dramatic, while in no respect "Wagnerially" dramatic, *Aida*—are open to a fair suspicion as to their ability to understand either *Tristan und Isolde*, the *opus maximum* of the "Veiled Prophet" of Bayreuth, in which a fine old legend is debased through a minute exposition of its most objectionable parts, or the last great work of Verdi, which, gloomy and terrible as its subject, compared with the later "operas" of Wagner, is angelic purity in itself. Boito, in a great measure, may be regarded as a composer for bassoons. What, indeed, would he be without bassoons? But why should he appropriate to himself the bassoons of Meyerbeer, the much reviled of Wagner and tail? Cur? I am, sir (with much more to say),

AN ENGLISH MUSICIAN.

Clarendon Hotel, Birmingham.

## MEFISTOFELE.

A NEW ITALIAN OPERA BY A NEW ITALIAN COMPOSER.\*  
(From a Special Italian Correspondent.)

*Donor est a Bilo.*

(The reason of much learning.)

On Monday, 4th October, at the Teatro Comunale, at Bologna, took place the first representation of *Mefistofele*, an opera, in a prologue, four acts, and an epilogue, poetry and music of M. Arrigo Boito. Many circumstances concurred to give to this performance the interest of a great artistic event. The name of the author—which, even among the most eager opponents, excites always the greatest interest—the desire of knowing the modifications that had been introduced in this opera, after it had been enacted at the Theatre of Scala in 1868, and then suspended by the authority for the sake of the violent disputes it had excited, and the choice of the public to submit to a second and definite judgment of this opera; a clever, intelligent public, accustomed to the best music, far from violent partisans, as well as from systematical adversaries; a public who had the fortune of delivering its judgment, the first in Italy, on the merit of the *Africaine*, *Don Carlos*, *Lohengrin*, and *Tannhäuser*.

The success of the opera was splendid; more than twenty times the author was called to the proscenium by unanimous, sincere, spontaneous applause, and he was kindly led on by the excellent artists who interpreted his music, Mdlle Borghini-Mamo (counter-alto), Mr Campanini (tenor), and Mr Nannetti (bass). And these demonstrations of esteem and admiration, which became greater and greater each successive evening, were not excessive, for really few operas contain so many good qualities as we find in the vigorous work of M. Boito.

The *Mefistofele*—which more properly ought to be called *Faust*, because it comprehends all the life of the protagonist, as in like manner the *Faust* of Gounod ought to be entitled *Margaret*, for it comprehends only the episode of Gretchen—belongs, according to the character of the argument, to the opera legend. It could be much disputed whether the choice of *Faust* of Goethe, in order to work out of it a musical drama, were convenient; and though we are very prone to admit legends among the fanciful sources of arguments for musical dramas, we yet think that this wants some elements necessary to music.

A drama will strike the spectators, as much as they partake of the passions that move the persons of it. The supernatural produces in the human mind a vague impression, and this indefinite amazement can excite the strongest emotions, especially when we receive it by the indeterminate means of the sounds. But this impression is not produced by the supernatural itself, but by its intervening in the real life. A drama which was entirely acted and developed in imaginary regions, and in which only ideal beings took part, could excite in our mind a sense of admiration, but certainly it would not touch our hearts; for how could we conceive the feelings of natures quite different from ours? On the contrary, a drama in which a man had contact and relations with imaginary beings or worlds should produce in our mind many emotions; for, as we can put ourselves in the place of the protagonist, with whom we have communion of feeling, we can even partake of his sensations of joy, grief, astonishment, or fright.

Wagner—who, as we think, better than any other, has got into the spirit of the legend—gave us, in *Lohengrin* and *Tannhäuser*, two admirable examples of the manner in which the fantastical element must be used in the musical drama. *Lohengrin* and *Venus* are the phantoms who exercise their influence on the passions of Elsa and *Tannhäuser*; but the mind of the spectator is entirely devoted to these persons, so that, when Elsa and *Tannhäuser* die, the drama is completed. Nobody longer cares for the two supernatural beings, which yet were the hinges of the action; and it would be a great error to think it possible to add a fourth act to bring us to see the unknown region of the cavaliers of the Holy Grail, or, on the Venusberg, the griefs of Venus. (On the contrary; it is precisely what is wanted.—DR BLIDGE.)

According to these accounts, as we consider the *Faust* of

Goethe, we perceive that the real and fantastical elements pass in it like a vision before the eyes of Faust and Mephisto. Margaret and Helena, the mountains of Hartz and the fields of Pharselus, the cave of Auerbach and the imperial Palace, quite different and contrary things, have their reason, and are mixed and joined together in an immense unity in the poem; for, as the hinge of it is the desire of the protagonist of knowing all, all must appear before him. But to comprehend all this unity, it is necessary that we, in our mind, become almost the same thing with Faust, which, when we are reading, is quite possible; for, considering Faust, not as a man, but as the representative of an idea, through which we can get by means of reasoning, we put ourselves in the place of that doctor.

In the musical drama, naturally, all the philosophical part is left out, and there remains only the action that develops on the stage. The unity of *Faust* disappears to give place to some scenes, and we can say that the protagonist himself changes according to the scenes that pass before him and us. The old doctor who studies theology, and walks with Wagner, is not, when we see him on the stage, the young lover of Margaret, nor the man climbing the rocks of the Brocken, nor the cavalier of the fifteenth century in love for Helena; on the contrary, the spectator who had put himself in the place of Faust, lover of Margaret, when this episode is finished, does not feel any need of following Faust in his after vicissitudes and transformations.

Nevertheless, the masterpiece of German poetic literature is so rich in colour, that it can easily seduce and attract any strong mind; and Boito, who was from his youth fond of this splendid subject, courageously undertook the hard work of reducing, into the brief forms of the melodrama, the vast idea of Goethe; his strength did not fail, and he succeeded. He who reads the drama of *Mefistofele* wonders how, in those few pages, the character and conceit of the poem from which it is worked out appear unchanged. From the prologue in Heaven to the ascension to Heaven of Faust, all the principal episodes receive their proportioned places: and in the first drama there was even the prologue in the theatre, which was as a preface, the whimsical scene of the gold in the imperial Palace, the fantastical acting, in which Helena and Paris were evoked, and the battle between the Emperor and the false Emperor described by an *Intermezzo Sinfonico*, with chorus, between the fourth and fifth acts. As the author presented his work on the stage, he wisely resolved, after the storms of the preceding acting, to take from his opera some parts which bore an excessive prolixity, and wanted interest on the stage. Some parts he modified; nevertheless, we hope it will be a complete edition of *Mefistofele*, for even the omitted parts do not want beauty, and should not be lost.

(To be continued.)

## AD ADELINA PATTI—ADDIO.

I.	II.	III.
O tu che fascini	Rapito, estatico	Col dolce anelito
Dei mille il core	Da' tuoi bei canti,	De' tuoi concenti
Per cui al corrono	A diva, od angelo	Se liete a rendere
Beate l'ore,	Mi credo avanti,	Vai altre genti,
Or che la celere	Al ciel sollevi tu	Al cor tuo memore
Stagion finio,	Lo spirito mio!	Talor richiama
S'attrista l'anima	Ma forza è perdeti;	Che ognun qui pregiati,
Nel dirti addio!	Addio! addio!	Tammira, t'ama!
IV.		
E sol confortati		
Col bel desio		
Che tu ritorni a noi!		
Addio! addio!		

J. P.

MUNICH.—A series of "model" performances of operas by Gluck, Mozart, Beethoven, and Wagner is being given this month at the Theatre Royal, under the especial patronage of the King.

MARSEILLES.—After singing in *La petite Mariée* recently, Mdlle Jeanne Granier was the object of an "ovation." A large crowd escorted her from the theatre to her hotel. The Orphéon serenaded her, and she was presented with her diploma as honorary member of the Choral Society. Upon this Mdlle Granier scattered among the crowd the bouquets she had received as the "petite mariée."

\* Reprinted from *The Musical World* of November 6th, 1875—never mind.—W. D. D.

## Tetralogy

## I

*In Flanders whilom was a compaignie  
Of younge folke that haunted in folie  
At hazard riot stewes and cavernees  
Whereat with harpes lutes and tavernes  
They daunce and play*

## II

*The use of the guitar was partially arrested in the navel  
of the last century by Kirkman maker and vendor of harpsi-  
chords who purchased a billion cheap of them which he gave to  
ballad singers with instructions to rouse neighbours in street  
square circus crescent and alley at nightfal whereat possessors  
of them among the Appri Eleven cast aside guitars and  
other instruments with strings attached to a bridge at the  
lower extremity of the Bauch and began re-purchasing and  
practising of harpsichords whereby Kirkman was comforted  
and halloed as he passed*

## III

*Dr Chladni the philosopher gives seven reasons for prefer-  
ring the euphone to the harmonica to which he might have  
added an eighth namely that the euphone was his own inven-  
tion whereby it does not affect the nerves whereas the vibrations  
occasioned by concords of low notes are communicated through  
the fingers to the whole organic system the system thereby  
becoming disorganized whereby hangs a tale that requires  
curtailment a tale requiring curtailment involving three  
hidden meanings to be elucidated exclusively by seers*

## IV

*S Cesar dit que lorsqu'il trouvoit foible le droit des parties  
qui venoient le consulter il ne leur repondoit que par cette  
maxime*

*Hais bal calar  
Que sol parlar*

*Et ainsi de suite comme disoit Perceval Doria Gentil-  
homme de Genes*

*Glesberis*

*To Fra Uefferio*

## THE PROPOSED GUILD OF SONG COMPOSERS.

(From the "London and Provincial Music Trades Review.")

A meeting was held on June 30th, at the residence of Mr Arthur Sullivan, to ventilate the wrongs of song composers, and to devise some plan whereby a little more money could be wrested from the exchequer of those rascally publishers. If we may except a solicitor, who at a meeting of song writers must have felt himself somewhat in the position of the typical devil in a church, the gentlemen present were all composers. There were Mr Arthur Sullivan, smarting under a wrong which has made *Pinafore* a valuable source of income to him; Mr Randegger, who, it was understood, was about to resign the pen for the *bâton*; Mr Frederic Cowen, who, if report spoke truly, proposed to follow Mr Randegger's excellent example; Mr J. F. Barnett, the Ancient Mariner, *par excellence*; Mr Henry Leslie, who is usually considered to have made tolerably satisfactory arrangements with publishers on his own account; Mr Joseph Barnby, whose recollections of the office of Messrs Novello can hardly be yet damp; Messrs Roeckel, Blumenthal, Ganz, Pinsuti, Tito Mattei, Alfred Scott Gatty, Molloy, Diehl, Maybrick, and Marzials. (All composers!—DR BUDGE.) Mr Sullivan was, of course, voted to his own chair, and he stated the object of the meeting was to concoct some plan to prevent publishers from gaining the entire profits of successful compositions. Here the advising angel, in the shape of the solicitor, stepped in, and after announcing he had taken counsel's advice on the subject, he stated his opinion that by law publishers were not entitled to sell royalty songs to other firms without the consent of the composers. There was, as usually happens when a body of gentlemen unacquainted with business meet, a good deal of talk, and ultimately a portentous resolution was passed to the effect that the composers present should form a society or "guild" for the protection of what they were pleased to call "their rights."

On this we must perforce accept the situation. We must take it for granted that Messrs Boosey, Messrs Ashdown & Parry, Messrs Cramer, Messrs Novello, Messrs Patey and Willis, Messrs Chappell, and the rest of the wicked people who publish songs, must close their

shops. It is true, an alternative measure presents itself. The publishers can still issue unsuccessful songs, and will graciously be allowed to bear the loss. But if a song be successful, the whole of the profits, without any deduction, must forthwith be handed to this precious society or "guild" of song composers. It does not seem to have entered the minds of the gentlemen who talked so glibly of "their rights" that a strike by composers might be met by a lock-out by publishers. Suppose the entire body of publishers were to agree to issue no new songs by members of the "guild"? Or take the alternative plan, and let the composers publish on their own account. Co-operative societies of this sort have been tried before, and their end has almost invariably been "not a happy one." The complaint on the part of some of the song writers who form this "guild" is particularly ungracious. Some of them are of humble attainments, whose effusions are literally forced down the throats of the public by the business capacity and the enterprise of the publishers. These song writers are paid their £20 to £50 a song for stuff which is, from a musical point of view, not worth the same number of shillings. It is not a question of composers dictating terms to the publishers. Song writers scheme for introductions to publishers. They come with anxious hearts, bearing in open hands the songs they have to sell, and they try to make the best bargain they can. There is no dearth of this species of composition. Publishers reject hundreds of songs a year of a far better sort, and of a kind which, even reckoning ordinary chances, is likely to be more popular, than the stuff now vended. If the publishers chose to resent the imputation of unfair dealing, and declined to publish songs by members of the "guild," many of the gentlemen present at Mr Sullivan's meeting would be metaphorically begging at the feet of the publishers within a few weeks.

The truth is, the trade of a music publisher is one in which business experience, energy, and capital are essential. It is not the composer alone who makes the song. The much abused and grossly underpaid poet has something to do with it; and its success is still more due to the concerts which the publisher projects and risks, and to the efforts of the vocalists who are in his pay. These things are not at the command of the composer, who has usually but the most elementary ideas of business, and who, with his manuscript in his hand, without the publisher resembles nothing more than a boat at sea without mariner, oars, or rudder. The legal idea that a royalty song is illegally sold without the consent of the composer is, we think, not sound. We shall be happy to discuss the question with the solicitor, giving him all the advantage which attaches to "counsel's opinion." His great legal experience will not, however, fail to remind him that a legal or equitable right, duly vested in a firm or individual, may, in default of express contract to the contrary, be parted with, and that the high courts of law have, in the cases of the estates of deceased persons and insolvents, expressly ordered sales of song rights without asking the consent of the composers.

The trade will smile at the childish complaints advanced at this meeting, and at the empty resolution so readily passed. Were it more serious, a simple refusal to accept songs from composers who are willing to allow publishers to bear the loss of unsuccessful music, while they want the greater part of profits of songs which by the enterprise and capital of the publishers have become famous, would amply meet the difficulty.

## Sir Dinadan.

(To the Editor of the "Musical World.")

Sir,—If I dared suggest anything to such immeasurable geniuses as our Laureate and Wagner of Bayreuth, I would call their attention to Sir Dinadan, Knight of the Round Table, friend to Lancelot and Tristram, sworn enemy to King Mark. Dinadan (who composed the "villainous lay" sung by Eliot the harper before King Mark) would make an excellent comic episode for the Idylls of the King (that "blameless king"—see *Morte d'Arthur*), and a still better for a new comic opera by Wagner. I would also (seriously) recommend to Mr Alfred Tennyson the episode of "Balin and Balan," and (jocosely) to Wagner "Sir Breuse saunce Pitie."

Grummere Grummorse of the Castle.

[Sir Carodus of the Dolorous Tower wouldn't be bad, while they are about it.—O. B.]

SIG. FRAPOLLI, one of Mr Mapleson's most able and serviceable tenors, has returned from Italy. The cause of his temporary absence, as our readers have been informed, was a severe domestic affliction.



## SCRAPS FROM PARIS.

(From our own Correspondent.)

At the Grand Opéra, M. Maurel has appeared as the Mephistopheles of M. Gounod's *Faust*. The part has been modified to suit his voice, but, lest he might be accused of having tampered arbitrarily with the score, he got the composer to write and make public through the medium of the press this letter to the manager:—

"My dear Vaucorbeil,—As M. Maurel must not be exposed to the reproach of having, on his own authority, introduced alterations in the character of Mephistopheles, I certify to you that such alterations have been made by common agreement between him and myself.—Yours truly,

"CHARLES GOUNOD.

"28th June, 1880."

Thus, whatever may be thought about the advisability of meddling with music which has for many years been as familiar as household words, not only the singer but the manager as well have naught to fear from the anathemas of hostile critics. By the way, M. Vaucorbeil is exceedingly scrupulous in matters of this sort, as the following anecdote will prove. He is about to reproduce the *Favorite*, and desired to make some cuts in the music, so as to be able to play the opera with a ballet. The author and composer, however, are dead, and have left no descendants who could give the necessary authorization. In this dilemma M. Vaucorbeil applied to the Minister of Fine Arts, who granted the permission required. The spirit exhibited by M. Vaucorbeil is very different from that which prevailed when a former manager used to have the audacity to give, even during Rossini's lifetime, an act or two of *Guillaume Tell* as introduction to a ballet, and did not hesitate to treat *Gustave III.* and *La Muette* in the same offhand fashion. But to go back to M. Maurel. He got through his task with infinite credit, and was unanimously encoined in the serenade. In fact, his success was complete. Mlle Dorem made as interesting a Marguerite as ever.—During the absence of Mme Kraus, who has gone to recruit herself after her labours of the past year by bathing at a place on the coast, drinking the waters at a *Badeort*, or—singing elsewhere than in Paris, Mad. Montalba has entered on possession of Aida, which she rendered so as to secure a favourable verdict from the public. She is shortly to appear as Selika in *L'Africaine*. Mlle Richard succeeded Mlle Rosine Bloch as Amneris. Miss Jenny Howe officiated as the Grand Priestess. There was a fine house, the receipts amounting to 19,000 francs. Not bad, considering the time of year.—Mlle Sangalli has bidden Paris adieu for a time. She made her last appearance in *Sylvia*, and was warmly applauded.—M. Sellier will probably sing the part of John of Leyden in *Le Prophète*. M. Jourdain is rehearsing Raoul in *Les Huguenots*.—M. Maurel's engagement was made terminable, at the option either of manager or artist, on the expiration of two years, which have nearly run out. In all likelihood, it will be renewed, M. Vaucorbeil offering the popular baryton, as inducement, certain extra *congrès*.

In February, 1876, a three-act comic opera, *La Fête des Bruyères*, was produced at the Fantaisies Parisiennes, Brussels, but did not hold possession of the stage very long. It has been transferred to the Théâtre du Château-d'Eau. The music is by M. Samuel David, an old prizeman of the Institute, known here by two works: *Mademoiselle Sylvia* (one act), at the Opéra-Comique, in 1868, and a cantata, at the Théâtre-Italien, during the management of M. Escudier. It is somewhat old-fashioned, a result to which the libretto, founded by M. Jules Adenis on a story of Eugène Scire's, has contributed. On the first night, M. Charelli, the hero, was suffering from hoarseness, and on the second night was unable to appear. M. Leroy, the manager, however, nothing disheartened, sooner than close the theatre, determined on playing the part himself, which he did to the advantage of the opera, which went much better than on the preceding night.

M. Marius Bagners, who has long acted as conductor at the Fantaisies-Parisiennes, joins the Bouffes-Parisiens, in the same capacity, after the 1st September.—M. Guilmant has been making a tour through the South of France and opening various organs. One was that in the Cathedral of Toulouse (maker, M. Puget); another that in the Cathedral at Aix, lately restored by Cavallé-Coll.

## MEFISTOFELE AT HER MAJESTY'S THEATRE.

(The Performance.)

Four performances of *Mefistofele* have firmly established its success. Signor Boito has been fortunate in the artists available for the English production of his work. Two of them—Signori Campanini and Nannetti—were engaged in the performance at Florence five years ago; and we may reasonably doubt whether the ladies who took part in the representation on that occasion were better than those now appearing in London. At any rate, the composer has good reason to be satisfied with his interpreters, not alone for what they are in themselves, but for the influence of their names in connection with his work.

Mme Nilsson—the universally accepted Marguerite of Gounod's popular *Faust*—might have discounted her success in *Mefistofele* on most liberal terms. The difference between the two characters, though perceptible, is not great, and it was as certain as anything could be that Mme Nilsson would look Margaret to perfection, represent her with power, and sing her pathetic strains with a voice that finds its way straight to the heart. This she did, and her position now as regards *Mefistofele* is precisely that she has long occupied in connection with *Faust*. The Garden scene gives Mme Nilsson but slight chance of special effect, the delicate art necessary to portray a simple and innocent girl not meeting with the appreciation given to broader and coarser effects. But in the prison Mme Nilsson finds her opportunity, and uses it well. Among recent dramatic successes few are more impressive than the Swedish artist's representation of Margaret's death. In look, and tone, and gesture, Mme Nilsson embodies Faust's unhappy victim, and so painfully, albeit artistically, true to nature is she that when Margaret falls dead at the feet of her seducer we do not need the angelic "She is saved" to feel glad that her anguish has ended. In her second character, Helen of Troy, Mme Nilsson has only to look as beautiful and sing as well as possible. Her work here is child's play to that of the Prison scene. . . . As Marta and Pantalès Mme Trebelli satisfies all requirements, entering into the spirit of the Garden business with vivacity, and singing her music in the Classical Sabbath with an art the Greeks would certainly not have despised. Much praise of an emphatic sort is deserved by Signor Campanini's Faust. On the first night he went out of his way to attack, without conquering, some high notes not in the score; but this apart, the performance was exceedingly meritorious. The Italian tenor has largely developed his dramatic powers of late, and alike in general conception of the character and in matters of detail his Faust met considerable expectations. We need scarcely add that the Prison scene enabled him to indulge in all the passion of gesture and utterance which now seems so congenial to his artistic nature. Signor Nannetti made a very favourable *début* in the part of Mefistofele. He has a good telling voice, free from tremolo, and well under control. He sings the very difficult music of his part with as much ease as point, and acts with a quiet force admirably adapted to make the most of the character as Boito presents it. Much depends in this opera upon the artist who takes the title-role. He can make the work ridiculous or raise it to the importance of an epic. Signor Nannetti does the latter in a way that marks him for a real artist.

With regard to the doings of the orchestra and chorus much might be said. Signor Arditì had all his forces well in hand at the beginning, but every successive representation enables him to exercise a fuller control. In a little while, therefore, the whole performance will run smoothly, and justify a return to a subject, the interest of which will not soon abate.—D. T.

## IN MY GARDEN.

(From "Fun.")

My garden is all planted o'er,  
The borders have been freshly dug,  
The green shoots are a pleasure for  
The slug.

The mignonette and fragrant pea  
Throw in the air their tender germs,  
But wriggling round their roots I see  
The worms.

The fruit is forming on the stalk,  
But woe is me! no care avails  
When on my pear-trees proudly walk  
The snails.

My cherished rose-tree! Horror! That's  
A sight that saddens sorry eyes;  
Covered its leaves with tiny gnats  
And flies.

Of slug and snail and worm and gnat  
In vain I am a ruthless killer,  
Still there's that horrid cat, cat, cat.  
Cepillar!

## MR TOM TAYLOR.

Mr Tom Taylor, whose death is recorded in our obituary of to-day, was buried yesterday between 12 and 1 o'clock in Brompton Cemetery. A great number of dramatists, men of letters, artists, and actors attended the funeral.

## DEATHS.

On June the 11th, after a short illness, at 18, Surrey Street, Strand, Miss BARBARA MORGAN, eldest sister of Mr Wilford Morgan. Deeply regretted. A good sister and a faithful friend.

On July 12, suddenly, at his residence, Lavender Sweep, Wandsworth, TOM TAYLOR, M.A., in his sixty-third year.

On the 13th July, at Tunbridge Wells, W. T. WRIGHTON, in his 64th year. Friends will kindly accept this announcement.

## TO CORRESPONDENTS.

VENTRILOQUITUR.—All solids, when in a state of vibration, give out sounds, even the tusks of elephants, the noses of crocodiles, and the occiputs of Wolzogenites.

A FIDDLEWORM.—"Cremona" is not the name of a maker. What could have put that into the head of our correspondent? *Fi donc*, "Fiddleworm"!

A DEVOURER OF ROMANCES.—*Splendid Misery* is the title of a novel which some of us may remember to have read considerably more than half a century ago. The author of the interesting story published some time since in the *World* had as much right to it as the author of a by no means interesting story, who (author not story) lays claim to it.

## The Musical World.

LONDON, SATURDAY, JULY 17, 1880.

## AD EMMA ALBANI.

*Divina! quante volte m'apparisti  
A tal' incanti l'alma mia rapisti,  
Che a rendermi mortale appien beato  
Non un desir al cor m'hai tu lasciato!  
Quando ti vidi per la volta estrema  
Brillar in Elsa di beltà suprema,  
Un sol desir lasciasti nel cor mio:  
Che sempre e sempre ti rivegga! Addio!*

J. P.

## Dialogue.

BETWEEN AN ENQUIRING YOUNG MUSICIAN AND A DOCTOR OF THE ADVANCED SCHOOL.

YOUNG MUS. God save thee, master. Give me speech of thee.

DOCTOR. Have with thee, sir. Mine ear is bent thy way.

YOUNG MUS. Doctor, most learned in the subtleties

Of music's mysteries, I pray thee aid  
A youth who but commences his career,  
And fain would learn to be as great as thou!

DOCTOR. What I can tell thee shall be told at once.

Far be it from me to deny the hand  
Of welcome and good fellowship to one  
Who comes with simple faith to learn of me.  
Now that the glorious light of modern thought  
Has dawned for music as for other things,  
Your path seems plain. Eschew decayed old creeds;  
Heed not the dotards who would have you keep  
An old-world style; throw antiquated forms  
To the four winds. We for Sonatas read  
*Rhapsodies*, and for Symphonies, *Tone-poems*,  
Unmarred by idle tunes in order ranged,  
Or page on page of loathsome prettiness.

YOUNG MUS. Is music then not made of melody?

DOCTOR. By no means, sir. For all our best effects  
Are gained with what uneducated ears  
Would take for discords, in a strange array  
Made up of accidental sharps and flats,  
And double sharps and flats which cannot be

Comprised within the diatonic scale.  
A few strange octaves in the inner parts  
(Sounded on some unwonted instruments),  
Provided they but be consecutive,  
Are seldom out of place. Then some throw in  
A dash of fifths for seasoning, and mind,  
Thou may'st not quarrel with an unresolved  
Seventh or ninth; for it has doubtless been  
As unprepared as it is unresolved;  
And so by Nature's equipoise (*nihil  
Ex nihilo fit*) that or any chord  
Which prudes deem doubtful, but which we admire,  
Passes along unquestioned if unloved,  
Back to the limbo whence it first emerged:  
Its very weirdness makes it exquisite,  
And fills with peace all true musician-souls!  
[Smiles with ecstasy, and, closing his eyes, is for some moments lost in thought.]

YOUNG MUS. Have I your leave to prosecute my art?

DOCTOR. Do so, my son. But of all things beware  
Of too much tune. Full many have there been  
Who, like thyself, have sought to soar and sing  
Of Time and of Eternity, whose fault  
Was that they fancied themselves larks, whereas  
Twittering sparrows they were mostly like,  
And, snapping beaks in childish crudity,  
Unlike the lark who has somewhat to sing,  
Gave to the world what the world wanted not,  
Or had been given better long before.

YOUNG MUS. Alas! meseems I had best hold my peace,  
For ever I a sparrow must remain  
Compared with larks like Beethoven.

DOCTOR. Stop there!

Precisely now we touch the very point,  
Which I and others of the Grand New School  
Labour to demonstrate. Thou sayest well  
That, judged by Beethoven's, thy precious airs  
Seem rather less than feeble.

YOUNG MUS. Pardon me.  
I never said so, though may be 'tis so.

DOCTOR. No doubt 'tis so. Yet is there hope for thee.

No woman yet looked ugly in the dark!  
Ah! how becoming is a bridal veil!  
A ruin is most picturesque o' nights!  
What we see least of we admire the most!  
So with thy melodies. Let listeners have  
So little of them that they long for more:  
'Tis wonderful how even commonplace  
And unoriginal airs, if quaintly garbed,  
And nicely broken-off in nick of time,  
Just as the attention of the swinish crew  
Begins to be concentrated, charms the ear  
Of true musicians qualified to judge.  
Believe me, child, these last will gladly bear  
Inflections of a really cruel kind,  
So thou but wand'rest through sufficient keys.  
And bear'st in mind the golden rules of sound,  
—Suspension's strain, delicious dissonance,  
Vagueness and wailing, 'wildering wonderment,—  
These, with the octaves and aforesaid fifths,  
And unexpected enharmonic change,  
Will gain thee hearing amongst men like US,  
And stamp thee as a SYMPATHETIC SOUL!

YOUNG MUS. Ah Sir, thou meanest this: that I must hide  
Myself as much as may be in a guise  
Of cumbrous and extraneous mannerism,  
Must start in horror from simplicity,  
And clothe my meanness in pretentious rage!

DOCTOR. [Delighted.] Heyday, heyday! not badly put. I shall  
Be able to make somewhat of thee yet!

PERCY REEVE.

SIG. SCHIRA leaves London for Milan to-day.

It is now understood that Mdme Christine Nilsson does not visit the United States this autumn.

SIG. RANDEGGER has been appointed successor to Sir Julius Benedict as conductor of the Norwich Festival, and is already busily employed in making arrangements for the meeting of 1881.

MR WILLIAM SHAKESPEARE, at the successful instigation of Sig. Alberto Randegger, has been appointed to the place so long and honourably occupied by Mr Walter Macfarren as conductor of concerts at the Royal Academy of Music.



## THE LYRICAL DRAMA.

By G. A. MACFARREN, Esq., M.A.,

Mus. Doc. Cantab., Prof. Mus. Cantab.

(Continued from page 438.)

Very much to do with the growth of this declamatory style of music must be considered the cantata, of which Carissimi, in the first instance, produced many remarkable specimens. The cantata was at first a term applied to compositions for a single voice, which had an intermixture of recitative—that is, musical declamation—with rhythmical melody. After Carissimi, Stradella, Francesco Rossi, and others obtained great distinction in the composition of cantatas. The word has now come to have a different application, but such was its original meaning. These declaimed pieces were always of a dramatic character, although they were monologues. There are in the spoken drama instances of pieces that are entirely monologue; and there was in the latter part of the last century a fashion in Germany for such monologues interspersed with music that aimed to illustrate the passions set forth in the text, and this music would either separate the sentences after the manner of interludes, in what we call accompanied recitative, or sometimes very softly accompany the spoken declamation. These monologues would not bear the name of cantata, which, of course, signifies “sung,” but they are the spoken analogy to the cantatas of Stradella, Carissimi, Durante, and persons of that class.

Let us now turn to the opera in England. It is a remarkable and an important fact that the first opera in England was represented in the time of the Commonwealth, in 1656, by the express licence of Cromwell granted to Sir William Davenant, for performance in Rutland House, Aldersgate, of an opera in five acts, called the *Siege of Rhodes*. The libretto of this is extant, but, unluckily, none of the music. The title-page states that each act was set to music by a separate composer, and this opera was throughout, from first to last, entirely sung. Besides that this was the first English opera, there is another remarkable circumstance connected with it, that in the principal character, Ianthe, the first female performer that ever was heard upon the English stage sustained a part—Mrs Coleman, the wife of Dr Coleman, who composed the music of one of the acts. Thus, from the Puritan time in England dates the opening of the English opera, and that very important introduction into musical performances, the beautiful sound of the female voice.

Directly after this appears Purcell on the scene. In his youth—nay, his youth was all his life; he died young, but he was in freest blossom throughout his entire career—but in his earliest days he wrote an opera, *Dido and Aeneas*, which was on the Italian and French model, being entirely sung throughout. Later he wrote for the public theatre (*Dido and Aeneas* having been composed for a private school), and then the so-called operas were spoken dramas interspersed with music. In this fact I think there is much to be regretted for the art, since, whenever there is in the scanty materials afforded him any opportunity for dramatic painting, for personal characterization, or for illustration of the scene, he grasps this with a master-hand that might well have manipulated the materials of an after age. He was closely hampered by principles enunciated by the chief dramatic poet of the time, Dryden, who alleged that on the stage the use of music should be limited either to mythological beings or to supernatural agencies; and thus, in the so-called operas of Purcell, either enchanters, or spirits, or gods, or goddesses, or as a great stretch of the supernatural, mad men and women, are the only persons who appear as singers. Thus, in the operas on the story of *Don Quixote*, the scene, “From rosy bowers,” and the scene, “Let the dreadful engines,” are assigned respectively to the poor girl who has gone mad for love, and to Cardenio, whom Don Quixote encounters in his frenzy among the mountains.

Shortly after the time of Purcell's birth, but contemporaneously with his later writings, appeared in Germany a most important hero in our history, Reinhard Keiser, who produced an immensely large number of operas, which had very great success, firstly in Hamburg and subsequently in Berlin. In Hamburg he directed the theatre, and as director he engaged Handel to play in his band, in the early youth of that musician, who, while holding his place among the second violins, still had opportunity to convince

the world of his dawning powers as a composer, for there in Hamburg he wrote his first operas.

The principle upon which the opera had first been instituted now began to degenerate. The art of the singer had greatly advanced. The power of execution, of rendering florid passages with a volubility that seems now almost incredible, since all but unattainable, made it necessary that the composer of an opera should insert pieces for vocal display rather than for dramatic propriety; and one finds in the operas of the period that the entire action is carried on in recitative, and this action is interrupted by songs where the personages have to stand and either address the audience, or address one another, while if other persons have to listen there is the exceedingly difficult task of filling out the scene where there are no words and no notes to utter.

The opera now became more and more artificial. The songs or arias were arranged in five express classes. There was the aria *cantabile*, which was for the most part a grand pathetic *adagio*, containing very much florid ornament, but rather as a grace than as matter of continuous execution. Then there was the aria *di portamento*, which corresponded to a great extent with what is now understood by “cavatina.” Then the aria *di mezzo carattere*; then the aria *parlante*, in which one had scarcely ever more than a note to a word, so that it approached more to the character of declamation than any of the other classes; and lastly the aria *di bravura* or *d'agitato*. It was required in an opera that every character should have two specimens of each of these five arias, that no two of the same class should ever come in succession, and that each act must have its aliquot portion of the sum total. Thus it will be readily seen that the dramatic action was a matter secondary to the exhibition of the five different qualifications of a singer, and the story of the drama of minor importance to vocal display.

We find in Handel, and in others whose names pale under the brilliant lustre of his, the power of dramatic characterization. We find a different class of music and form of phrase and idiom assigned to the several personages in his drama; and we find this, which seems to me to have been a new element at his time, for I have not been able to trace it earlier, combining several personages with their individual characters in one composition. Thus, in *Acis and Galatea* there is a trio, where two lovers utter their words of tenderness to one another, while the Cyclop expresses his rage that Acis should stand between him and the gratification of his monstrous love. There is in *Semele* a quartet where the four personators are strongly individualized. In *Jephtha* we find a quartet and quintet; in the quartet especially there are the anguish of Jephtha that he must sacrifice his child, the anger of his wife that her daughter should be torn from her, the devotion of Iphis who feels she is fulfilling a divine duty in becoming the willing victim of her father's oath, and the grief of the betrothed lover of Iphis at the prostration of his fondest hopes. All these characters are personified, each in a separate and distinct phraseology, and all sing together. Now in this quality, before all, of giving different characters to different persons, and combining in one performance in simultaneous action these several characters, I feel that dramatic music excels every other class of vocal composition. We may talk of the sublimity of the oratorio, and in so far as the oratorio is based upon sublime subjects its expression of the subjects may be sublime. But the dramatic oratorio is capable of all the sublimity which can be infused into didactic oratorio, and it can have this great quality of personification at the same time. It is to be regretted that such rarely occurs in the structure of oratorios, but where it does so occur it gives a most valuable resource to the composer, and opens to him a rich field for musical expression.

We will now advance to the period of Gluck. He began his career as a writer of Italian operas. On this Italian modern (for then it was modern) model Gluck recited the whole story in what they call “dry recitative” (*recitativo secco*) or recitative, accompanied only with the harpsichord and with the bowed instruments, to sustain the bass note, interspersed with one or other of the five classes of aria. He attained great celebrity, in consequence of which he was engaged to write for the King's Theatre in London. Here he supposed that, his works being unfamiliar, a pasticcio would supply all that was necessary, and therefore his opera, *La Caduta de' Giganti*, was a collection of pieces from several of his other operas adapted to a new text, and

the work produced small effect. This brought upon him the conviction that music, to fulfil its highest functions, must be written for, and written to, the situation in which it was presented; that an adaptation of old music to new words, or new words to old music misrepresented both, and that the true dramatic qualities could only be fulfilled if words and music were written for each other, and when these both belong to the situation for which they were designed. Such, indeed, was the idea which had been germinated by the Florentines in their institution of recitative and thence of the opera. Such had been set forth at length by that distinguished Venetian amateur, Benedetto Marcello, who in 1720 published an essay on dramatic music, "Il teatro alla moda," in which he satirized the vices of the dramatic music of the time. It became, hereafter, the province of Gluck to put the theory of Marcello into practice. Gluck, for many years, pondered this new view, although in its novelty it was but a revival of the treatment of the dramatic element in music. He met with a poet, Calzabigi, who entirely agreed with him in this perception of dramatic propriety, and wrote for him, and with him, and into his very thoughts, the text of the opera of *Alceste*.

This was produced in Vienna, in 1767. It was an extraordinary change from what had been heard before, and met with very great success. In consequence of this success Gluck thought that still higher things were possible to music than had been hitherto accomplished. He knew that the resources of the Paris theatre exceeded those in any other capital; he knew the great powers of scenic effect, and how all the accessories then incident to the stage were to be met with in Paris. He went thither for the sake of extending his practice in the composition of opera, and he brought forward his opera of *Iphigénie en Aulide* with a success which fully realized all his desires. But here he was bound by the exigency of the French opera of intermixing with his music very much dancing. He met with the famous Vestri, another instance of French recourse to Italian genius, for although the French is the dancing nation of all the world by universal admission, this great Vestri, who bears the title in French annals of "Le dieu de la danse," was Italian born, and added the "s" to the end of his name only after he had been some years settled in France. When then *Iphigénie* was to be produced, Vestri went to Gluck to make arrangements for the ballet. He said he must have his *gavotte*, he must have his *allemande*, he must have his *bourrée*. Gluck exclaimed, "Agamemnon never danced a *gavotte*!" Vestri replied, "So much the worse for Agamemnon; the people of Paris cannot witness an opera without one"; and consequently such dances were necessarily inserted into the drama which represented the woe of Agamemnon compelled to sacrifice his daughter in order to propitiate Diana for fair winds to carry the Greeks to Troy.

(To be continued.)

M. JULES COHEN, composer of *Estella*, has returned to Paris to resume his important professional duties. M. Cohen's visit to London gained him many friends, and his return, on some near occasion, will be looked forward to with pleasure.

SIG. FILIPPO FILLIPI, the eminent musical critic of the Milan *Perseveranza*, has been for some time in London. The chief object of his coming was to witness the production, at Her Majesty's Theatre, of his friend Arrigo Boito's *Mefistofele*.

MME ELEONORA ROBINSON, whose successful debut as *Fidelio* at Her Majesty's Theatre established her position as a high class lyric comedian, and more than justified her continental reputation, has returned to Germany. We are greatly mistaken, or we shall hear more of this accomplished and truly gifted lady.

THE annual benefit of Mr Irving takes place at the Lyceum Theatre, on Saturday, the 31st inst., the closing night of the season, when he will appear as Charles I., and recite Hood's "Dream of Eugene Aram." Among the other entertainments Miss Ellen Terry, besides appearing as Queen Henrietta, is to recite Matthew Gregory Lewis's poem, "The Captive." Mrs Bancroft will read "Major Namby;" Mr Toole will give his comic sketch known as "Trying a Magistrate," and Mr Sims Reeves, with his son, Herbert Reeves, will sing ballads.

#### OCCASIONAL NOTES.

THE Théâtre des Variétés at Perpignan was burnt down early on Monday morning. The actors, who were undressing, had to leap from the windows, six of them being more or less seriously injured. The disaster is attributed to an escape of gas.

THE *Pall Mall Gazette* has got hold of a fresh musical critic superior in all respects to the immediate successor of Mr Shaver Silver, who (like other eminent contributors) has gone over to the *St James's Gazette* (to which all prosperity!). "A chiel's amang you takin' notes, and, faith, he'll prent it."

[Bedad!—CAPER O'CORBY.]

WE hear from America (*New York Music Trade Journal*) that "Verdi's *Otello* will be given in Paris next autumn," and that "Adelina Patti will appear as Desdemona." Also that "Wagner is to furnish Theodore Thomas with a new symphony while the latter is in Europe." (Fancy Wagner writing a symphony! As well might he venture on a quartet. *O Gemini!* Theodore Thomas will have to remain in Europe until he or Wagner dies.—DR BLIDGE.)

AN official report about the Vienna Burg Theatre states that during the ten months, from September 1 to June 30, 291 new pieces had been sent in to the management, 74 being tragedies. The authors seemed to have ransacked their brains for extraordinary titles. For example: "*Pope Pius and Victor Emmanuel, two deaths—a tragedy in nine acts*;" "*The Assassin of sixteen living persons*;" "*The Bloody Necktie of the Executioner*;" &c. In most cases the official reader was satisfied with one page. Only four out of the 291 pieces were recommended for acceptance.

"RICHARD WAGNER"—says the *New York Music Trade Journal*—"has had an offer of 50,000 dollars to come to America and give a series of concerts." (Say 500,000, and Wagner, for the sake of *Parsifal*, and the embryo *Bors*, will doubtless clench the bargain. Why does not the Bayreuth oracle add a Lancelot to his Tristan, a Guinivere to his Isolde, an Arthur to his Mark? And why does he not make a drama with music on *Lamoracke* and *Queen Lot*?—and an appendix to Tristan, in the form of *Palomides the Saracen*, who also sorely loved *Iseult*, *Isolde*, or, better still, "*La belle Isonde*"?—DR BLIDGE.)

HERR MAURICE STRAKOSCH, the "enterprising impresario," is here again among us. He also came by the Gallia, crossing an ocean that from one extremity to the other was as the unbroken surface of a mirror, wherein a passenger on deck had only to gaze to behold his own features undistorted. When Miss Thursby was on deck, slyly peering ("*dulce subridens*") as it were, for some lost object of price, nine out of ten among the passengers ("by a curious coincidence") were equally on deck, looking into the placid waters for a reflection, not of their own faces, but of the face of Miss Thursby. Dolphins followed suit, for whenever that young lady was to be seen on deck, they forgot the smaller fishes for her sake, and it was not which dolphin should catch a herring, but which should catch a glance at the beamy bending eyes of the fair American. When she retired to her cabin, the dolphins busied themselves exclusively with herrings. There was on board, by the way, a younger sister of Miss Emma, who, though timidly and modestly keeping in the background, was the observed of all observers who could get a peep at her. Thus there was a smooth passage and a merry; the crossing of the Atlantic was as a sunny day, all life, and a moony night, all gentle sleep and dreams. Maurice remained unmoved, and Ole Ball kept on tuning his violin from New York to Liverpool.

PAUL MOIST.

ROYAL ACADEMY OF MUSIC.—The competition for the Parepa-Rosa Gold Medal (for singing selected pieces) was held on Monday. The examiners were Messrs Deacon, Pinsuti, and Bevilgnani (chairman). There were eight candidates, and the medal was awarded to Clara Samuel. The competition for the Heathcote Long Prize (purse of ten guineas, for playing a selected piece) also took place on Monday. The examiners were Messrs Francesco Berger, W. Dorrell, and Charles Hallé (chairman). There were 12 candidates, and the prize was awarded to Charles T. Conke. The competition for the Charles Lucas silver medal for composing a given work was decided on Thursday. The examiners were Messrs J. F. Barnett, Davenport and Charles Stephens (chairman). There were nine candidates, and the medal was awarded to Arthur G. Thomas.

CONCERTS.

MISS ANNIE F. PATTERSON'S evening concert took place at the Royal Academy of Music on July 6. Owing to a recent accident, resulting in a broken finger, Miss Patterson's executive powers were somewhat impaired; nevertheless, the fashionable audience greatly enjoyed her performances. She was particularly successful in Beethoven's sonata in F, for violin and piano (Op. 24), in which she was ably seconded by Mr Ralph; a "Wayside Sketch" (No. 3), by Arthur O'Leary; and Mendelssohn's brilliant Duo in A, for two pianofortes, in conjunction with Mr O'Leary. The vocalists were Mmes Mudie-Bolingbroke, C. Samuell, G. Holtzmeyer, and Marian Mackenzie, besides Mr W. Bolton, who contributed greatly to the evening's enjoyment. Mr Ralph played a violin sonata by Tartini, in a truly artistic manner, and Herr Oberthür was called upon to repeat his harp solo, "Clouds and Sunshine."—(at the present moment appropriate?)—O. L.

HERR OTTO LEU gave a concert at the Art and Literary Dilettante Circle on Thursday, July 8th, assisted by Mdle Delest (from the Opera Lyrique, Paris), Miss Maclean, Mr Robert George, Signor Monari-Rocca, Mdme Jenny Viard-Louis (pianoforte), Mr Charles Oberthür (harp), Herr Emil Mahr (violin), Messrs Ludwig Prehn (from Rome), W. E. Whitehouse, Steinhard, and Otto Leu (violincellists). The novelties in the programme were a trio by Herr C. A. Franck, for pianoforte, violin, and violoncello, and a sérénade by F. Lachner, for four violoncellos. Among other successful pieces were Mr Oberthür's "Bonnie Scotland," for harp alone, played by the composer, and his nocturne, "La prière," for harp and violoncello, in which he was associated with M. Otto Leu. Mr Ganz and Herr Lehmyer accompanied the singers.

MISS GOLDSBRO'S concert on Tuesday evening, July 13, at Steinway Hall, in aid of the fund for building the south wing of Miss Sharman's Orphanage, brought a large audience. The singers were Mdme Cave-Ashton, Mdle Helene Arnim, Mr J. H. Pearson, and Signor Carlo Melis. The instrumentalists were Mr John Thomas (harp), Mdme Sidney Pratten (guitar), and Miss Goldsbro' (pianoforte). Miss Goldsbro's performances included Chopin's *Andante spianato* and *polonaise*, Op. 22, for pianoforte alone, and (with Mr Lindsay Sloper) duets by Liszt, Tausig, and Sloper. The Messrs Lejeune also assisted with their "orchestral combination," and, between the parts, there was a "recitation" by Mr Brandon Thomas. MM. Ganz and Lindsay Sloper were accompanists.

MDME SOPHIE TATFORD gave her first evening concert at Steinway Hall on Monday, the 12th inst. Mdme Tatford, who possesses a rich contralto, sang in excellent style Sullivan's "Willow Song," Mendelssohn's "O rest in the Lord," Beethoven's "In questa tomba," and Henry Smart's "The Lady of the Lea" (encored). The *beneficitaire* was assisted by Miss Jessie Royd, Mdle Aviolante, Messrs John Cross (who introduced a charming new song, "Why did I love her?" by H. Pontet), Vitton, Sidney Sprague, and Frank Ward, all of whom acquitted themselves to the satisfaction of the audience. Mr Charles Davison, besides playing, with Mr Shute, Hummel's grand duet in A flat, accompanied most of the vocal music. The concert, altogether, was very successful.

MRS GURNEY gave a concert on Tuesday evening, July 13th, at the "Dilettante Circle." The singers were Mrs Gurney, Miss Ada Earle, Messrs Percy Blandford, D'Arcy Ferris, Herbert Thorndike, and Signor Bonetti. The instrumentalists were Miss Alice North (pianoforte), Mr Frank Smythies, R.A.M. (violin), and Mr Henry Clay Wysham (flute). Mrs Gurney sang Spohr's "Rose softly blooming," Wellington Guernsey's "The Muleteer's Bride," and Pergolesi's "Siciliana," besides joining Signor Bonetti and Mr Blandford in Verdi's "Te sol quest' anima," and the first-named artist in Rossini's "Dunque io son" (encored). Miss Ada Osborne enhanced the attractions of the programme by her recitation of "A Legend of Brigands" (Adelaide Proctor) and "The Cane-Bottomed Chair" (Thackeray). The concert was attended by an audience at once numerous and select.

MISS MARIAN BUELS, of Cheltenham College, gave a *matinée musicale* at the Kensington School of Music (126, Cromwell Road, S.W.), on Tuesday, July 6. We subjoin the programme:—

Trio, in D minor, for pianoforte, violin, and violoncello (Mendelssohn)—Miss Marian Buels, Herr Pollitzer, and Mr William Buels; Solos, La Fileuse (Raff), and Scherzo (Marian Buels)—pianoforte, Miss Marian Buels; Solos, Nocturne (Pollitzer), and Mazurka (Wieniawski)—violin, Herr Pollitzer; Solo, Rondo in G major (Schubert)—pianoforte, Miss Marian Buels; Solo, Gavotte in D (Popper)—violin, Mr William Buels; Solos, Prelude and Fugue (Bach), and Valse Caprice (Rubinstein)—pianoforte, Miss Marian Buels; Introduction and Polonaise, in C major, for pianoforte and violoncello (Chopin)—Miss Marian Buels and Mr William Buels; Trio, in G major, for pianoforte, violin, and violoncello (Raff)—Miss Marian Buels, Herr Pollitzer, and Mr William Buels.

CHRISTINE NILSSON'S NEW MARGARET.

(To the Editor of the "Musical World.")

SIR,—I regard Mdme Christine Nilsson's new Margaret (the Goethe Margaret) as one of the most striking and consummate pieces of acting that modern times have witnessed. May I ask your opinion? Your obedient and constant reader,

Tchneumon.

[You may. Our opinion is yours. Hoch!—Skaal!—Cave canem!—Otto Beard.]

BRUSSELS.

(Correspondence.)

*Carmen* and *Der Freischütz* have followed *Robert le Diable* at the Théâtre de la Monnaie. Mdle Baux, from the Grand Opera, Paris, appeared as Alice in the last named work, and as Agatha in the second, in place of Mad. Fursch-Madier, temporarily indisposed. She has created a highly favourable impression. The series of operas by native composers to be given during the Quinquagintenary of Belgian Independence commenced with Grétry's *Richard Cœur de Lion*, very well performed. Messrs Soulaacroix and Rodier particularly distinguished themselves as Blondel and Richard, respectively. They were vociferously encored in the duet of the second act. The piece was put on the stage with great liberality.—Such of the annual examinations as have taken place of the pupils at the Conservatory have greatly redounded to the credit of M. Mailly's organ class; M. Auguste Dupont's pianoforte class; and M. Henry Warnots' singing class. The competition in lyrical declamation is postponed till September, as the stage necessary for it is not at present free.—There is some risk that the projected musical performances in honour of the Quinquagintenary, and the Grand National Festival at the end of the month, may either not come off at all or be shorn of much of their impressiveness. The musicians have refused the terms offered, and will not play unless they obtain an augmentation of them. On learning the determination to which these gentlemen had come, the authorities entered into negotiations with the musicians of Ghent and Antwerp, but the latter, having been forewarned by their colleagues in the capital, declined to lend their aid. On the 6th inst., there was not a musician engaged for the grand festival of the 21st.

DYED IN THE SUNSET'S GOLD.\*

I hold with a trembling hand,  
And kiss with a quivering mouth,  
A gift that has come o'er sea and land  
To me from the rosy South.  
It is only a tress of hair,  
That I thus so tenderly hold,  
But a tress that seems as tho' it were  
Just dyed in the sunset's gold.  
O'er many a mile it has come,  
To tell me of deathless love,  
To breathe a "Mizpah!" from love's own home,  
A message from heaven above;  
And it prayeth me not to grieve,  
But to feel that the rays enfold  
Low, tender whispers for me each eve,  
All dyed in the sunset's gold.  
It is scarcely a year ago  
That a dear and shining head  
Lay on my breast, while with face aglow  
She listened to all I said.  
As I spoke my deep passion vow,  
And her love was shyly told,  
While the radiant curls that crown'd her brow  
Were dyed in the sunset's gold.  
She went o'er the gleaming sea—  
She, my love! and my darling dear!  
Saying with tears, "Nay, I'll be with thee  
Ere the waning of the year!"  
Ah! the year was then young and fair,  
That has now grown so sore and old,  
And my heart with passionate woe is wrung,  
For she "sleeps" 'neath the sunset's gold!

\*Copyright.

A SOLDIER'S DAUGHTER.



## BOÏTO'S MEFISTOFELE.

(Continued from page 442.)

The book of *Mefistofele* contains six parts—a prologue, four acts, and an epilogue. Of these, the prologue is an amplification, as to incident, of that in Goethe's *Faust*. It will be remembered that the German poet, after giving a few lines to the three Archangels, limits himself to a dialogue between the Lord and Mefistofele. But Boito, reducing the dialogue on the part of Heaven to a few words of challenge, expands the praises of the Archangels into an elaborate act of adoration performed by all the celestial hosts, and even the penitent ones of earth. The introduction of the penitents' prayer is an idea worthy of Goethe, to whom it did not occur. This truly happy thought strikes the key-note of the grand argument that "the real is sorrow, the ideal but dreaming." In adapting the prologue for an English audience some modification of the original had to be made. All suggestion of personality in Heaven, for example, has been removed, nor is Mefistofele permitted to speak of the Deity as "Il Vecchio." But these concessions to English ideas of reverence do not affect the poetry of the scene or of the boldly beautiful language put into the mouths of the celestial spirits. The first act has two parts—one, "Easter Sunday," founded on Goethe's "Before the City Gate;" the other, "The Pact," being suggested by the "Study" scene in the great German drama. "Easter Sunday" is occupied with the holiday revels of the people, and the appearance to Faust of a mysterious Grey Friar, who, while holding aloof from him, excites curiosity and fear. We need scarcely point out that here Boito prefers the earlier versions of the legend to that of Goethe, by whom Mefistofele is introduced in the form of a poodle. The author's reasons are at once obvious. In the second division of the act the Demon appears in Faust's cell, throws off his disguise, and with singular facility persuades the Doctor to make an unholy bargain. The second act has also two parts, respectively entitled "The Garden" and "The Night of Sabbath," of which the first embodies the principal incidents in Goethe's "Garden" and "Martha's Garden," while the second is an amplification of the "Walpurgis Night," some additions being made to the melodrama, and the "World Song" transferred hither from the scene in the Witch's Kitchen. True to his regard for the deeper meaning of Goethe's poem, Boito introduces into his "Garden" the dialogue on religious faith between Faust and Margaret. He also adopts the incidents of the phial, by means of which Margaret unconsciously destroys her mother's life. We gravely question the taste that retains this vulgar and commonplace device in a play so idealised. M. Gounod's librettists had the sense to reject it, and Signor Boito might have followed their example with conspicuous advantage. The "Night of Sabbath" reproduces the infernal revels on the heights of the Brocken, the homage paid to Mefistofele by his uncanny subjects, and the apparition of Margaret with the fatal circlet, suggestive of the headman's stroke, around her neck. Of the third act, "Margaret's Death," we need only say that it runs on the lines of the prison scene in Gounod's *Faust*, save that there is no apotheosis. Instead thereof the author closely follows Goethe; the angry "She is judged" of the disappointed Fiend being answered by the "She is saved" of the celestial choir. In the fourth act, "Night of the Classical Sabbath," we find that Boito has selected from the extensive field of choice presented in the German poet's "Classical Night of Walpurg" little more than the episode in which Faust, attired as a chevalier of the Middle Ages, presents himself to Helen of Troy, and wins her heart. Now come the epilogue and the decision of the wager between Good and Evil. It has been contended that this part of the work is a falling off from the original version, which kept close to the first act of the second part of Goethe's drama. Whatever the truth, the epilogue shows the aged Faust again in his study, and, after all his experience of the world's delights, turning to the Evangel, while Mefistofele waits to catch his parting soul. Here, for the first time, a Divine agency asserts itself. Celestial songs are heard, and Faust opens his heart to their influence. Enraged at this, the Fiend conjures up the sirens, just as in the crisis of *Tannhäuser* Venus appears to the penitent hero. But the tempted is now proof against the Tempter, and Faust expires in holy ecstasy, while the angels put Mefistofele to flight with a rain of roses and to the sound of hymns heard before in the prologue. It must be allowed that Signor Boito has

chosen his scenes with considerable judgment, and that he cannot be blamed if some of them are disconnected, or if the argument for their selection seems a little obscure. From this point of view perhaps the greatest difficulty is presented by the Classical Sabbath, the pertinence of which certainly does not strike a casual observer. But, in reality, the scene is necessary to Boito's plan. Goethe brings Faust face to face with realism and phantasy—the one represented by Auerbach's Cellar, Margaret, the Brocken, and so on; the other by the fields of Pharsalia, Helen of Troy, and the Imperial Palace. This being so, Boito could not wholly devote himself to the realistic scenes. As the Faust of his opera knows Margaret, so must he know Helen, and as he witnesses the rugged spectacle of the Hartz, so must he become acquainted with the repose and beauty of classic lands. If it be argued that such exigencies, allowable in an elaborate philosophical drama, have nothing to do with opera, we are disposed to agree with the objection. The lyric drama, finding its *raison d'être* in human sympathies and passions, and in those with which humanity has credited the gods, cannot concern itself with philosophical ideas. There is cause to fear, therefore, that *Mefistofele* will always be judged for whatever in it appeals to the common susceptibilities of our nature, and that nothing extraneous will be recommended by the plea that it belongs to an intellectual demonstration. Under these circumstances the libretto has no chance of unreserved acceptance. The real in it is too much for the fantastic, and Margaret banishes Helen from our thoughts. At the same time, we cannot but admire the author's treatment of very difficult materials and the elevation at which he keeps his subject. His verse is occasionally strange, but never vulgar; and surrounding every scene is an atmosphere of poetry, as rare in opera libretti as it is welcome.

(To be continued.)

—O—

## GUEYMARD.\*

Gueymard, the tenor, who filled for many years one of the first places at the Paris Opera, has just died at the village of Saint-Fargau, near Corbeil, where he lived in retirement since 1868. Louis Gueymard, born at Chaponnay (Isère) on the 17th August, 1822, studied at the Conservatory of Paris, which he left in 1848 to go at once to the Opera. After "creating" a part in Clapisson's *Jeanne la Folle* and playing some subordinate characters, such as Jonas in *Le Prophète*, he soon reached the first rank. He held his ground for a long time, thanks to a powerful voice and robust constitution, which enabled him to bear the weight of the repertory, without giving way under it. His principal original characters were in *La Nonne Sanglante*, *La Reine de Saba*, and *Sapho*, by Charles Gounod; *Les Vêpres Siciliennes* and *Le Trouvère*, by Verdi; *La Magicienne*, by Halévy; and *Roland à Roncevaux*, by Mermet. He possessed a voice of extraordinary fulness; it lacked, however, refinement. His style had something rough and brutal about it, but he never hesitated when unusual demands were made on his larynx, and for these, to use the common expression, he paid money down. He married Mad. Lauters, who, after her success at the Théâtre-Lyrique, became one of the stars of the Opera. The union did not prove a happy one, and was soon dissolved. As we have said, ever since 1868, he lived in retirement, though the unimpaired condition of his vocal powers would have enabled him to pursue for some years more his professional career. From the time we have mentioned, he did nothing to shake off the oblivion which he philosophically allowed slowly to close over his memory. His funeral took place on the 10th inst., in the little village where he passed away.

JOSEFFY.—Mr Joseffy, the pianist, called at our office the other day to say that our reporter had misunderstood him in the matter of the statement published in our issue of June 20th, in which Mr Joseffy is made to say that he will play the Steinway piano next season, because he prefers it to any other. Mr Joseffy claims that he is very loth to give testimonials to any piano-maker; and that he has never given anyone a testimonial since he has been in this country. He says that next season the public will learn which piano he prefers. Mr Joseffy's testimonial and the result of the presidential election will be the two things eagerly looked forward to by the public this Fall.—*New York Music Trade Review*.

\* From the *Ménestrel*.

## MICHAEL IVANOVITCH GLINKA.

(Continued from page 435.)

## IV.

Some of my readers—at least some among the fairer portion of them—consider that I have glided too quickly over certain portions of Glinka's life, especially the story of his marriage. For the benefit of those individuals, male or female, who take an interest in them, here are the details relating to this event.

Glinka, it will be recollected, was at Berlin with his sister, Mad. Guedeonof, when he heard of his father's death. Brother and sister immediately set about the preparations for returning to Novospaskoiey. But the state of Mad. Guedeonof's health did not permit her to travel without a nurse. She advertised for one in the papers. In answer to her advertisements in the principal journals of Berlin, some forty persons presented themselves. All, however, recoiled from the length of the journey, with the exception of a young person named Louise. Her appearance was rather pleasing, but her feet and hands were of immoderate length. Struck by this deformity, Glinka, on seeing the girl, said to his sister: "Any one save this one!" But, as the others would not go, Mad. Guedeonof was obliged to engage her. "This circumstance," says Glinka, "exercised a singular influence on my destiny." But the influence was rather indirect, as we shall see.

In a few months' time Glinka's mother had to go to St Petersburg with her daughter, Mad. Guedeonof, and Michael Ivanovitch was charged with the task of taking Louise back to Berlin. He had left behind him in Prussia some one for whom he appears to have entertained a serious and warm attachment. The lady was a handsome Jewess, a pupil of Herr Teckner, the professor of singing, and the young Russian composer prepared her for her lessons. He wrote her "Six studies for Contralto," in which he collected, for her benefit, all that his recent visit to Italy had taught him as to the management of that precious instrument, the human voice. After leaving Berlin, he had not discontinued corresponding with the fair Marie and her family. His most ardent wish was to return to the Prussian capital, so it is superfluous to say that he eagerly seized on the pretext of acting as companion and guide to Mdle Louise. But his time had arrived and no one escapes his destiny. On reaching Smolensk, it was discovered that Louise's papers were not in order, and it was necessary to go to St Petersburg for the purpose of obtaining the indispensable visas. Glinka, having the young German still with him, went to his mother, who had taken up her quarters in the house of Alexis Stepanovitch Stounief, one of her brothers-in-law. After his morning walk on the day following his arrival, he returned to the house perfectly unconcerned. But, in a room on the ground floor what did he behold? Louise engaged in dressing the hair of a graceful and attractive young lady, Maria Petrovna Ivanoia, Alexis Stepanovitch's sister-in-law. That single instant sufficed; Glinka took fire at once; declared that he renounced the Berlin journey; and would not hear a word about leaving the Stouniefs. Mdle Louise had to return alone to Berlin, and there was an amusing circumstance connected with the fact: at the moment of her departure, messengers had to be despatched all over St Petersburg to find shoes into which she could get her feet. As for Glinka, he, on the contrary, to use a common expression, was exactly suited; a year afterwards he married Maria Petrovna Ivanoia. We already know the result of the match, which was not long a happy one.

## V.

The first performance of *Life for the Czar* took place on the 27th November, 1836. The success of the work was immediately very great, and went on continually increasing. The house was never empty. And several numbers, arranged for the piano by the composer and Carl Mayer, met in numerous private houses the applause which greeted the drama and the score on the stage. Fedor Petrovitch Lvof, director of the Imperial Chapel, having died in December, his artistic inheritance was offered to Glinka, who accepted it, and was formally appointed on the 1st January, 1837. An annual salary of two thousand five hundred roubles was attached to the post, as well as lodgings at Court, involving as a necessary consequence the provision of fuel by the State—an important item at sixty degrees north latitude. That same evening Glinka went to the theatre. Between the acts, as he was wandering behind the scenes, he saw the Emperor coming towards him. "Glinka," said the Czar, "I have something to request of

you, and I hope you will think of it. My singers are known all over Europe, and are worth looking after. For Heaven's sake do not make Italians of them." Nicholas was proud of his chapel, and had good right to be so. No body of singers in any country of Europe can be compared with that maintained by the Emperor of Russia. It is probable that the Sixtine Chapel itself, in its palmiest days and despite its ancient renown, was never equal to the Czar's chapel, the members of which obtain singular and prodigious effects from the voices—all natural—composing it. Let us hear what is said on the subject by a musician, generally more sprightly than enthusiastic:

"Religious music bears off the palm from all other kinds of music in Russia, because it is the only kind which is typical, and not imitated from other nations, at least, as regards the execution. The Greek rite admits no instruments of any description in the church. The members of the Emperor's chapel never sing any music beyond that in the service, the consequence being that they are thoroughly accustomed to sing without accompaniment and with a correctness of intonation of which it is impossible to form a notion. But what lends a character of inconceivable strangeness to their performances is the nature of the basses, which extend from the lowest A on the piano to the C above the lines of the key of F, and which, doubling in the low bass the ordinary bass voices, produce an indescribable effect. . . . These living counter-basses never go beyond their functions as members of the choir; isolated, they would be intolerably heavy, but in masses their effect is admirable. The first time I heard this splendid chapel, I experienced an emotion I had never felt before, and burst into tears at the very first strains; then, when the allegro came to animate the composition, and the overwhelming voices were projected with all the artillery of the lungs, I began to shiver and was bathed in cold perspiration. The most formidable orchestra would never produce this strange sensation, totally different from that which music could cause us to experience. The tenor voices are far from being as perfect as the basses, yet they are extremely satisfactory. The sopranos are vigorous, and there are some pleasing solo voices among these children. . . . To sum up: the Emperor's chapel is an institution unique in the world."

These lines are extracted from a letter addressed to MM. Escudier by Adolphe Adam, and published in 1840, under the title of "Quelques Mois loin de Paris," in *La France Musicale*. The Imperial chapel was then an almost recent creation. Russia is indebted for it to Bortniansky. After collecting the singers who composed it, and bringing their execution to a pitch of finish and perfection which was previously unknown and to which it would have appeared impossible to attain, he wrote for them a series of sacred pieces, constituting even at the present day the regular repertory of the celebrated institution.

(To be continued.)

## ROYAL NORMAL COLLEGE FOR THE BLIND.

Some very interesting proceedings in connection with this college took place at the Crystal Palace on Saturday last, but before noticing them in detail, it may be well to state precisely the objects of the Institution and the means by which they are attained. According to the just issued report of the energetic Principal, Mr F. J. Campbell, a misconception exists on this vital point, it being often supposed that the College is an academy of music and nothing more, consequently that, as in an academy of music, only persons with special gifts can be received, its field of operations is a restricted one. But, in reality, the charity exists specially as a normal school for the training of blind teachers, and generally as a place where blind persons are fitted, by thorough physical, mental, and artistic development, for the task of earning their own living. Its doors are open, therefore, to all afflicted with loss of sight, and its mission appeals to a universal sympathy with those whom hard fate has deprived of a precious sense. The instruction afforded at the college is carried on in four departments. First comes that of general education; next, that of special training for teacher's work; next, that of the science and practice of music; and, last, that of pianoforte tuning. In addition, particular regard is paid to such physical exercises as tend to encourage confidence and independence, even skating on ice or concrete being part of the regular course. But while the charity thus seeks to render the widest possible service to blind persons, its usefulness is, perhaps, more apparent in the department of music than in any other. For some mysterious reason, loss of sight is often partially compensated by susceptibility to the influence of music and skill in the practice of the art. It

follows that a blind school anywhere must be, in a particular sense, a school of music. The Royal Normal College is such a school, and its "Annual Prize Festival" on Saturday last was, with entire propriety, a musical demonstration. The latest report contains some interesting facts illustrative of the good already done in preparing pupils, musical and other, for the work of life. We read of an ex-scholar "successfully engaged in the coal trade at Belfast;" of another who emigrated to Canada, and is doing well as a pianoforte tuner; of two others who have established themselves as music publishers, &c., in Glasgow; of three young ladies who are employed under the School Board for London at good salaries; of a youth who is earning his bread as an organist; of two young ladies, still connected with the college, who are more than self-supporting; and so on to the number of forty-five out of fifty-five whom the college has sent forth into the world. The percentage of successes is a high one, and it is impossible to read the details given in the report without pleasure. But the highest value of those details lies in the testimony they give as to the thoroughness of the training imparted by Mr Campbell and his assistants. Blind persons compete at enormous disadvantage with those who can see, and to equalize their conditions in any tolerable measure, the education of the blind must be as painstaking and as thorough as possible. This necessity is amply recognized at the Normal College, for proof of which take the department of music. Not only do the pupils receive the ordinary instruction, but the professors of the pianoforte (Mr Hartvigson), and of the organ (Mr Hopkins), give weekly recitals throughout the year, at which classical compositions are systematically analyzed and performed. In twelve months 645 different pieces were thus brought to the knowledge of the pupils by Mr Hartvigson. Nor is this all. The young people are themselves required to give recitals from time to time. A weekly rehearsal of the music under study takes place, and by frequent attendance at the Crystal Palace concerts the highest forms of creative and executive art are made familiar. As a result of so much thoroughness we find the examiners in music dwelling with emphasis upon the attainments of the scholars. They tell us of a lad who played Bach's organ fugue in B minor "excellently," and gave an account of its construction, after having had the copy "only a few days." We read, also, of a young lady, Miss Amelia Campbell, who could play by itself alone any one of the four "voices" in Bach's C major fugue—an achievement nothing short of wonderful under the circumstances. The examiners (Messrs Manns and Stainer) say further: "Regarding the principles on which the various teachers seem to develop the reproductive powers of musical art of their sightless pupils, frequent and searching questions put to the latter, sometimes at the cost of interrupting their performance, placed the fact beyond a doubt that they are made as familiar with the notation and the practical details of the compositions they perform as if they had not the sad experience and heavy labour of gaining information under the deprivation of one of the most important 'doors of the mind.'" Better testimony to success than this could neither be given nor desired.

According to the balance-sheet issued last September, the financial state of the charity is good, the excess of receipts over expenditure for the nine months then ending being £1,394. This, however, is due to a self-sacrificing economy which may be measured when we state that the total cost of the educational department during that period was but £1,138, while the expenses of management amounted to no more than £140. A charity so administered should, by preference, be helped, and we need scarcely say that further assistance in this particular case would meet with thankful acknowledgment. The property of the college is mortgaged to the extent of £12,000, and the executive committee—of whom Lord Richard Grosvenor, M.P., acts as chairman—have, no doubt, good reason to say that "the annual interest on this sum is a heavy strain upon the income of the college." The friends of the institution, however, look forward to a time when it will be self-supporting. There is room in the present building for 120 pupils, and, were these forthcoming, "the annual income would, from scholarships and fees, cover the expenditure." That the empty places will soon be filled we have every reason to hope. The patronage liberally bestowed upon the college by members of the Royal Family, the influence untiringly exerted in its favour by the president, his Grace the Duke of Westminster, K.G., and many other distinguished persons, and the effect inseparable from such proof of good work done as is occasionally given, cannot fail to raise the institution to the place it deserves.—D. T.

According to the *New York Music Trade Journal*, Miss Annie Louisa Carey, "the famous American contralto," will give one year to concerts and then retire from the stage. (Shall we never again see and hear thee, Oh! Anna Louise? What a pleasant "Little Buttercup" thou wouldst have made!—DR BLIDGE.)

## WAIFS.

Signor Maini, the bass, is in Genoa.

Another theatre will shortly be erected in Bologna.

Sig. Mancinelli is altering the late Libani's *Sardanapalo*.

Wagner's *Rienzi* will be performed in the autumn at the Politeama, Rome.

The new theatre at Frankfort-on-the-Maine will be inaugurated with *Aida*.

A new German theatre is to be built in New York at a cost of 300,000 dollars.

Stagno, the tenor, has been made a Knight of the Order of the Crown of Italy.

The *Deutsche Rundschau* has published an interesting article on Brahms, by Louis Ehlert.

Gomez, composer of *Salvator Rosa*, *Il Guarany*, &c., has left Bahia and is now at Buenos Ayres.

This summer Franz Liszt will not remain at Weimar longer than the end of the present month.

Mdme Edith Wynne is to be the singer at the concert at the Royal Aquarium, Brighton, to-day.

A new Choral Society, under the direction of Don Nicolas Gonzales y Martinez, has been founded in Madrid.

Herr Carl Heymann was very successful at the Utrecht Musical Festival. (*Est-ce possible?*—DR BLIDGE.)

The new theatre erecting in Rome is to be called the Teatro Nazionale, and inaugurated in the autumn.

Sig. De Giosa has three new operas ready for production: *Maria Stuarda*, *Rabajas*, and *La Schiava Polacca*.

Xaver Scharwenka and Gustav Holländer will give a series of concerts in the principal German watering places.

Mdme Adelina Patti, previous to going on the continent, will pass some time at her newly erected residence in South Wales.

It is said that Wagner will soon have finished *Parcival*, and, on its completion, intends at once beginning another work.

Mlle Zaré Thalberg has returned to Barcelona. Her appearances in London this season have been "too few and far between."

George Steck when at Mansfield (Ohio), on his way to the West, spent Sunday with Professor Wolfram. (Did he?—DR BLIDGE.)

Martin Röder has left Milan for the banks of the Lake of Lecco, where he is scoring his opera, *Vera*. (Not possible!—DR BLIDGE.)

Signor De Giosa is retouching his *Folco d'Arles*, which some years since was popular in Italy. (He might do something better.—DR BLIDGE.)

The *Pirates of Penzance* has been performed by D'Oyly Carte's company (or one of his companies, for he has legion) at Burlington (Iowa).

The Teatro Dal Verme, Milan, will re-open in the autumn with Bizet's *Carmen*, Stella Bonheur and Gnone, the tenor, taking the principal parts.

Signor Boito has returned to Italy, where he will doubtless receive many congratulations from his compatriots on the success of his *Mefistofele* in Italy.

Signor Schira, composer of *Nicola di Napoli*, leaves for Milan to-day, to confer with Boito, the poet-composer, about the promised libretto for his next opera.

At a concert recently given in Hong-Kong, the programme contained compositions by Haydn, Mendelssohn, Schubert, Chopin, Verdi, Gounod, and Braga.

M. Adolphe Fischer, the Belgian violoncellist, has returned to Europe from America for a three months' holiday, at the conclusion of which he goes back to the States.

Mr Maurice Strakosch will begin his next concert season at Steinway Hall, October 4th, with Miss Thursby and Ole Bull as his principal artists.—*New York Music Trade Journal*.

It has been suggested by the Society of Sculptors and Artists in the Spanish capital that a festival should be organized to celebrate in appropriate fashion the centenary of Calderon de la Barca.

Italian papers differ as to the number of calls Signor Auteri had on the first night of his *Stella* at the Pagliano, Florence. The *Gazzetta Piemontese* says they were 15; the *Livorno Artistico*, 12; and the *Gazzetta Musicale*, 7. (There were really 15, 12, 7.—DR BLIDGE.)

Miss Emma Thursby, the accomplished American soprano, has returned to London from her native country, where recently she made a highly successful tour under the direction of Maurice Strakosch. Miss Thursby leaves immediately for a professional trip to Norway.



The Prussian Minister of War has commissioned Herr Edwin Schulz to compile a song-book for use in all the Vocal Associations of the German army. It is to contain 100 four-part songs and some 200 for a single voice.

Bolton's *Mefistofele*, so successful at Her Majesty's Theatre, is to be given in the autumn season at Madrid, Barcelona, Liabon, Warsaw, and St Petersburg. Paris, it may be presumed, will be the last to welcome it.

The Cincinnati *Saturday Night* says: "The most self-sacrificing martyrdom a boy endures is when he apprentices himself to learn the use of tobacco, and the hardest thing for a girl to do is to say 'No' to her first suitor."

Ole Bull, the famous Norwegian violinist, reached Liverpool (from New York), in the Gallia, on Saturday morning. The "Paganini of the North" is to accompany Miss Emma Thursby in the Scandinavian expedition already mentioned.

A new composition for the pianoforte by Mr Arthur O'Leary is announced for performance at the Musical Artists' Society's concert this (Saturday) evening, entitled, "Theme in C minor, varied in form of a sonata." Its execution is entrusted to Miss S. Eadon Bacon.

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(Played by the Composer at his last Recital at St James's Hall with remarkable success.)

PRICE FOUR SHILLINGS.

## SYDNEY SMITH'S NEW PIANOFORTE DUETS.

						S.	D.
RIPPLES ON THE LAKE.	Sketch	-	-	-	-	5	0
THOUGHTS OF HOME.	Pensée maritime	-	-	-	-	5	0
TITANIA.	Caprice	-	-	-	-	5	0
BRIGHT HOURS.	Caprice	-	-	-	-	5	0
TROISIÈME TARENTELE		-	-	-	-	5	0
LA CARITÀ (Rossini)		-	-	-	-	5	0
ZAMPA (Herold's Overture)		-	-	-	-	6	0

LONDON: ASHDOWN & PARRY, HANOVER SQUARE.